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Esquire

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GIORGIO ARMANI







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London, April 2016



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Brad Pitt, George Clooney, and others at the Venice International Film Festival. (Clockwise from top left) Brad Pitt, George Clooney, and others at the Venice International Film Festival. (Clockwise from top left) Brad Pitt, George Clooney, and others at the Venice International Film Festival.



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BY INVITATION ONLY

MILAN FASHION WEEK

Esquire Editor in Chief Jay Fielding and BYRPublisher Jack Bragg celebrated Milan Fashion Week at the Milano Design Museum in June. Guests including Thom Browne, Brunello Cucinelli, Giambattista Vichi, Diego Della Valle, Nick Woodman, Luke Evans and others gathered as Jay Fielding's arrival in Esquire earlier this spring.



Brad Pitt, George Clooney, and others at the Venice International Film Festival. (Clockwise from top left) Brad Pitt, George Clooney, and others at the Venice International Film Festival.



Brad Pitt, George Clooney, and others at the Venice International Film Festival. (Clockwise from top left) Brad Pitt, George Clooney, and others at the Venice International Film Festival.

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ON THE COVER: CLINT AND RORY EASTWOOD PHOTOGRAPHER EXCLUSIVELY FOR ESQUIRE BY TERRY BICKNAP/ON CLINT: SHOT BY LOUIS LUTTON. ON DOPE: STYLING BY LOUIS LUTTON. PRODUCED BY JOY ANSER FOR JOY ANSER PRODUCTIONS. STYLING BY MATTHEW WAGNER. GROOMING BY FRANKIE FOX TRACY WAGNER.



JACK H. CLON

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THE EDITOR



THE LOST PICTURE SHOW

LAST MONTH I received an e-mail that said, "We've never met," it began. "But you met my mother in 2008, two years before he [proving]." In a poem-like state, you get a lot of odd letters from total strangers; this one was from a man I didn't know whose name was Tom Hayes. But as I first saw the e-mail, it was one of the odder, so I read on. "She had just published the preface to one of Muriel Vigne's, and sent over a copy to her because she had given you her spare ticket to see *Saving Private Ryan*." I accepted. A mystery came back—a because. It was a mystery I had been trying to solve for some eighteen years.

It was actually 1991—not 2008—but it all began. There I was, on a July night, standing under the glowing marquee of the *Starlight* movie theater in midtown Manhattan, where Spielberg's *It's a Wonderful Life* was showing. I was eager to see this new leap forward in filmmaking that was said to have somehow captured the chaos and a laughter of the Great Depression as if you were there. I took my place in a long line, but the *Starlight* was a red velvet dream. Surely it would let us see, step by step, the richest elements of the silent world and had gotten to within a few feet—almost there—when an only or someone of that sort having seen full.

In three minutes were disappointed in a film that suddenly had us out there in the *Starlight* five hours you'd planned to spend your brain on it. But I never had instead become yours again? I imagined as if this couldn't be happening, vaguely noticing a woman

who appeared to be in her thirties. She was dressed simply, like someone who shopped at Bergdorf Goodman and walked a tiny dog on a leash up Fifth Avenue. "I have a secret ticket," she said. "Why don't you take it?" she added that this would be her second time that day seeing this three-hour movie that had prompted the U.S. Department of Veterans Affairs to set up a hotline for former soldiers who might find the experience too much to bear. "It's superb—now that I know how the story goes, I want to see how he put it all together."

We went in and found our seats. It was still a few minutes before the movie started, and she told me her name was Suzanne. As one detail led to another—it worked at a reception, her husband had, too—I suddenly realized, just as the lights went down, that this woman who would not accept reimbursements for my ticket was the first wife of Harold T.F. Hayes, a legend among legendary *Esquire* editors. I tried to stifle my compulsion as Tom Hanks doctored leading craft sped toward Wallypato and the out-of-the-box. Between scenes of flying bullets in a super-slowing of a woman's head, Suzanne, a former actress, would allow a quick tutorial on what was going on behind the camera. "That's a sideways cracking shot," she whispered calmly of a fairly at one point, pulling me back from the brink when a guy who was feely shot in the gut walked. "I want to go home, Suzanne." The moment the credits rolled, she popped out of her seat, straight up. I called for a way to get a much better and she rushed up the card. It would not tell me seven years later to send her that note. But it wasn't until I got Tom's mail that month that I learned Suzanne ever actually got.

At a time when I've been drawing inspiration from Hayes's brain and unrequited letters, it was nice to know his family had been looking at the book's beginnings of time. "I have kept your note ever the years on my special magazine shelf and in my father's *Esquire* from when he was editor." Tom, who made a great documentary about his dad called *Swimming Through the Apocalypse*, had given us. That great title—which was chosen for a collection of the best pieces *Esquire* published under Hayes—perfectly describes the dramatic time and your indelible during we ourselves are now on a quest to capture for those new to us in which the world's most of affairs is—its history is from Tom Hayes's character—completely FUBAR.

Just have a read of Don Winslow's second, connecting account of Ed Chappo, a misanthrope and who would perhaps be more useful to us in power than in prison. Michael Ondaatje's reflecting on his view with the *Enslaved*—per se title—in which Clint Eastwood shows in charge as a "poor general" and Dwight Garner's delightful review of power and capitalism or P.D. James's discovery that the most revealing thing about the exiles are the horrors that they are but the horrors that they wear. What could be a more obvious indication that the apocalypse is as finally, only have them there?

Remember: All you have to do is write.

—JAY FIELDEN

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CONTRIBUTORS

Peter Yang

PHOTOGRAPHER OF "THE PERFECT MOTIVE" PAGE 116

Credentialed: He made his reputation as a fashion photographer in Beijing, Rome, and the New York Times Magazine. Word just came: *Condé Nast* has named him its new creative director.

Personal home: A recently sold house design poster from 1955 (left).



Don Winslow

AUTHOR OF "HARDS OF THE AFFAIRS" PAGE 144

Credentialed: Author of eight best-selling novels, including a new novel coming out in 2017.

Best advice he's ever received: "Most of life is about drinking up."

Personal home: A house in Los Angeles.

Signature clothing item: A leather briefcase (right).



A. A. Gill

AUTHOR OF "TO BE A MAN" PAGE 144

Credentialed: Prose writer, novelist, and journalist.

Best advice he's ever received: "If you have a problem, just go and see a doctor."

Personal home: A house in Los Angeles.

Signature clothing item: A bow tie (right).

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Signature clothing item: A bow tie (right).

Signature clothing item: A bow tie (right).

Stephen Rodrick

AUTHOR OF "THE PERFECT MOTIVE" PAGE 116

Credentialed: Contributing editor at *Rolling Stone* and *Wired* magazine.

Best advice he's ever received: "Speed is like time is passing. Don't waste it."

Personal home: A house in Los Angeles.

Signature clothing item: A jacket (right).

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Signature clothing item: A jacket (right).



P. J. O'Rourke

AUTHOR OF "THE ELECTION COLLECTION" PAGE 144

Credentialed: Author of eight best-selling books, including *Don Quixote* (2015).

Best advice he's ever received: "Don't let your ego get in the way of your work."

Personal home: A house in Los Angeles.

Signature clothing item: A jacket (right).

Signature clothing item: A jacket (right).

Signature clothing item: A jacket (right).



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THE BIG BITE

A Cultural Guide to Just Enough of Everything



PHOTOGRAPHY

Alone in Her Room



THE FEMALE
FORM, like the
hush benefits of
coffee, is a subject
that always seems
to demand fur-
ther study. But it's

important to consider it, now and
then, from a fresh perspective—any
woman's. Which brings us to
Franziska's latest work, *Private
Room*, an album of intimate portraits
taken inside a small New York ba-
th. "Some of them are more sexual,
others more melancholy," Hansen
says. "They're less seductive, more
playful." (September 20, \$40)

Taco 2.0

MEXICO'S GREATEST CHEF TINKERS WITH HIS COUNTRY'S SIMPLEST DISH—READ AND LEARN

Ezekiel's Cheese

It's not just the cheese that's melting on these tacos, but the creativity of the chef. The cheese is melted over the meat, and the toppings are added on top. The result is a delicious and unique taco.

The chef's creativity is evident in the way he uses the cheese. He melts it over the meat, and the toppings are added on top. The result is a delicious and unique taco.

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TOP TACO TALK

The chef's creativity is evident in the way he uses the cheese. He melts it over the meat, and the toppings are added on top. The result is a delicious and unique taco.



THE FILLING

Ground beef is a staple in many Mexican dishes, but it's not the only option. The chef uses a variety of meats, including chicken, pork, and lamb. The result is a delicious and unique taco.

THE FINISH

The chef's creativity is evident in the way he uses the cheese. He melts it over the meat, and the toppings are added on top. The result is a delicious and unique taco.


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The Rams Butt In


THE LAST TIME LOS ANGELES ROOTED FOR THE RAMS, MADIC JOHNSON WAS LIGHTING IT UP AS A ROOKIE AND TRANSFORMING THE TOWN INTO THE LAND OF SHOWTIME. CAN THE FREEDOMAL TEAM RECLAIM THE GLORY THAT WAS ONCE L.A. FOOTBALL?

By JOHN SCHILLIAN



EVERYBODY IN L.A. seems to be from somewhere else, especially the Rams, who have now moved here. Twice. I'm busy on the details of the first time, because I was only a year old in 1946, but as that rare bird, a native son, I was definitely on hand when they pulled into town from Cleveland that season. Like every kid on my block, by the age of eight, I'd adopted their sharpie nicknames: Coverdell Burch, as my first football hero, though I don't recall ever seeing him graduating to dusty status in games or news on TV. All I knew was that the nickname Craylegs. **—MADIC JOHNSON**

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Boss Reads

FROM SPRINGSTEEN'S AUTOBIOGRAPHY TO THE FUNDAMENTALS OF TIME TRAVEL, HERE ARE NINE NEW BOOKS THAT YOU NEED TO KNOW

1. AGAINST EVERYTHING

By Mark David
"When I say 'no,' I'm always right." So went Freddie Mercury. David Bowie would once observed. And it is of the same mind. These smart and bracingly negative essays will shake you out of your Facebook-induced stupor. (September 8, \$20)

2. EYES ON THE STREET: THE LIFE OF JANE JACOBS

By Robert Self
Find out how an unlikely Midwesterner in a blousy redneck dress, a born genius Robert Self, saved Greenwich Village, and continues to shape your favorite American city. (September 20, \$35)

3. THE UNDERGROUND RAILROAD

By Colson Whitehead
Whitehead can't possibly do anything like the current pre-

vious books include an all-gendered battle about slavery in antiquity and a literary zombie novel. His latest one, most would assume, goes the famous escape route for runaway slaves in a literal railroad of subterranean trains. (September 10, \$27)

4. I GOIN TO RUN

By John L. Heilbrunn
"Fats Town" is a book in waiting. Neil Young has put on a winning, 1971 thought. And it's not going to do one, too." Springsteen told in 2002. Four years and a reported 12 million releases later, he's changed his tune. A book from a writer who knows how to tell a story. (September 27, \$35)

5. THE NUMBER

By Emma Carroll
Carroll, the lady for the 30th Oscar-winning movie,

proved that Douglas can paint a big picture in a small canvas. This time, she's come from further. A novel exploring the ancient, medieval, and modern world of a young girl in medieval times. (September 20, \$27)

6. AND READER

By Robert Gortals
What do Toni Morrison, John Cheever, Michael Crichton, Julia Roberts, and Robert Gortals have in common? A book that's about Robert Gortals. A reader who is here readers know the game. (September 13, \$35)

7. A GENTLEMAN IN MOSCOW

By Amor Towles
Towles' first novel, *Rules of Civility*, made him a writer to watch. At 42, it's highly

anticipated. Instead, he's in on a big picture in a small canvas. This time, she's come from further. A novel exploring the ancient, medieval, and modern world of a young girl in medieval times. (September 20, \$27)

8. INTIMATIONS

By Alexander Kluge
A collection of experimental short stories from the author of the deliberately strange *What You See Is What You Get*. A book that's about Robert Gortals. A reader who is here readers know the game. (September 13, \$35)

9. TIME TRAVEL

By James Clerk
James Clerk is a long-time fan of a certain, relatively book on the science of time travel. With a little help from the gods, you might find it. (September 20, \$27)



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THE PATH TO CREATIVE GENIUS? IT'S A ELUSIVE SECRET OUR CULTURE DOESN'T WANT YOU TO KNOW.

By DAUGHT GARNER



A detail from Vincent van Gogh's 1885 painting *Olympia*, which inspired Kanye West's video for the song "Tempta." In the video, Kanye, Donald Trump, Obama, Taylor Swift, and others share the pleasure of a "patio off nap."

PABLO PICASSO'S painting *Les Femmes d'Alger* depicts the artist's young lover Marie-Thérèse Walter asleep and asleep in a lotus position. It's a serene, evocative image. It's especially interesting to the approposismagazine, of which I found myself a member. Here's one reason: On the back of the painting, on its inner side, Picasso wrote, "Enclosed between three and six o'clock on January 28, 1912." Three hours? Marie-Thérèse is not in the fleshy grip of an orgasm. That is, perhaps, the real deal. This is a portrait of life.

The serious student of the ring, eye-balling Picasso's painting, may pick up. There, to six o'clock is on the left and long side

for a meaningful sense, pushing into the cocktail hour—though the Spanish watch everything just later. (The sun is higher, and your metabolism is slower, during what I think of as the polymorphous time to four o'clock.) Also, it's vital to be observed while you're sleeping. Just Marie-Thérèse. In David Foster Wallace's short story "Oblivion," a man stumbles into a clinic and finds a video of himself in REM sleep and he's horrified at what he sees—his "black jaw and pensive jaw," his "lips fully loose." I'd rather a single full backer of your CCTV footage of me sleeping a kindly old lady from the last corner seat at the Grand Central Oyster Bar than

post a digital photo of me in a woman when noon repays.

Nap time is had separately in America, where dog-eat-dog is more like a Boy Scout merit badge. The national motto, thanks to the industrious Puritans, might easily have been the same, you see. Or, as Benjamin Franklin put it, "Up, slop, and waste not life, in the grave will be sleeping enough." Thomas Merton, who thought future Americans would sleep for less, declared, "Really, sleep is an abundance, a bad habit." Vladimir Mayakovsky called sleep "the most serious enemy in the world." Warren Zevon, rightmost, all this for a different one. *********

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CONTINUUM: when he wrote "I'll Sleep When I'm Dead," a song he and to his friend freight-train effect ("I'm drinking heart-break motor oil and Bushy gas") on his early-'60s live album, *Stand in the Fire*. We miss you, Warren, now that you're off taking your dirt nap

STIGMA IS ATTACHED to sleeplessness during the daytime "This we have to fix, because the things happen when you're sleeping impaired. The pilot sits in the helm of the Exxon Valdez, which spilled 11 million gallons of crude oil into pristine Alaskan waters, hadn't slept for 36 hours. The driver of the Walkman truck that slammed into Toyota Margate's lounge box, killing one person and badly injuring Margate and three others, allegedly hadn't slept for 28 hours. Bill Clinton said, "Sleepy moments outside I've made in my life. I've made what I believe I've made in my life." "I wanted to think that as a major health hazard the nation the Lewinsky scandal, which paved the way for the presidency of George W. Bush. His administration woke up the world with the wrong steps, as if that were an alibi or a human flaw."

The bustle of office life, in the Western world at any rate, in Winston Churchill's time has the 20-minute head-on-collision effect. (Glower says: *Like Power Lines*, make me feel some, not better!) He has it perhaps his greatest advantage: "You must sleep somewhere between lunch and dinner, and no bad way measures. Take off your clothes and get into bed. There's what it always do. Don't think you will be doing late work because you sleep during the day. That's a foolish notion. You'll be able to accomplish more. You get two days in one—well, at least one and a half."

I have lived by these words for nearly a decade, so if they were tattooed on the underside of my eyelids. While they contain everything you need to know about golden-diyalights chamber and are a precise statement of fundamentalists, I'd like to extend them a bit. There are some refinements of which you should be aware.

Wake up early every day—say 6:00 a.m.—and put in around seven hours of committed work. It's easier to perform this labor when you know a sweet reward is coming. And, as Murdoch advised in *The Sea, The Sea*, "One of the secrets of a happy life is



continuous small treats, and I found that these can be inexpensive and easily procured so much the better." Second only to sex, maps are life's most significant frugal pleasure.

Break it into 2 or so far chunks and make it delicious. You need to anchor yourself down a bit for a decent naptime: chocolate-chip cookies and a glass of milk. You will need a cold, quiet room, safely away from dog flunkies, though I sometimes allow my wheezing old black Lab to lumber upstairs with me. Now take off your clothes and with collapse "pump-out" and drink two big. Part of the ob-

sure for me, it's using my iPhone for about 30 minutes before I go to sleep to check up on news and the yikes on my Twitter feed. Right from smartphones wreck your ability to sleep at night, studies say, but we're talking about the dryness here. I'll also play a game or two of online backgammon. It's relaxing, even if I lose. I once confronted a guy whose online handle was Beems. For not sure it was Jeff, but I thought it was, anyway, at the time of my frantic wife's own, or formerly owned, headshots.

Upon waking, the doctor can still make mistakes. The first is to stop taking a shower if the pregnancy starts your second day, you need to erase away the cobwebs. If you're in a dandelion mood, you can even put on fresh, crisp clothes. The second common mistake is to let postpartum pain near your mood. Not that by getting back to your desk for a solid three or four hours, breaking only when it's time to make a martini and give in to the evening.

I KNOW This advice is pointless if you have an office job. Short of pulling a George Costanza and firing a contractor to build a trapping lounge under your desk, you're out of luck. But good tips like brush hammers and flat WFs are exceptional. One of the benefits of, say, running your own company is that you get to set your own top-priority to-do. You can look to writers for guidance on doing this properly.

The *New* and the *Good*, using the prizes of "happily and fully undressed" and "married in a few hours" around the following: looking awful, looking at Pongee (who, Philip Roth once wrote, said, "Let's not tell you about the nap," as told on National Public Radio, laughing). "It should only be a minute. When I was a kid, my father was always very polite; he knew he was a man, and he knew it's unmanly to have to," Philip, whenever you take a nap, take your clothes off, put a blanket on you, and you're good to sleep longer. Well, as with everything else, it was right. The best part of it is that when you wake up, for the first 15 seconds, you have no idea where you are. You're just alive. That's all you know. And it's alive, it's absolute bliss."

When I click "send" on this page, I'm going to have lunch and then take a 15-minute break or so, not three. Like *Marathon*, I'm going to get asked. Unlike her, I'm going to call up the covers. ■



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SHOULDERS WERE
MADE FOR GREATNESS.
NOT DANDRUFF.



Fizzy Logic

MICHAEL BLOOMBERG WANTED US TO CUT DOWN ON THE SUGAR, BUT SOUTH AMERICANS KNOW THAT NOTHING ANIMATES A COCKTAIL LIKE A FLASH OF SODA.

By DOTT WONDRICH

IN 1947, at their boots, Dean and Leah, a young American soldier of fortune, found himself on the line in Venezuela after his first job as commander of the machine-gun corps of a ragtag Colombian revolutionary army. One day, from the porch of La Guaria to Caracas, the conductor introduced him to a new apple-minted soda. "It certainly provides excellent drink," he recalled. "This may be its earliest appearance on record. It's no coincidence that it came from Latin America. While the Spanish Caribbean and some parts of South America are still about Coca-Cola, here, in keeping with its reputation for industry focus, perfecting the universally available Coca-Cola, which dates back to 1886, and has been thought as popular and (possibly, of course) pure, is indicative for a surprisingly subtle and complex cocktail. Originally, it seems to have had a splash of orange juice, for freshness. However, you'll sometimes find it with lime, which balances the sweetness, and topped with a couple dashes of lemon, to add some complexity. You'll also find it as a hot Southern-style and shade—in which, there is a change of pace, sweet-sour, then a brassy regional twist to the piece."

SALT SODA

Cashew or olive oil highball glass
• 1 oz. Peruvian pisco
• 1/2 oz. Cherry liqueur (or another red-cherry liqueur)
• 1/2 oz. lime juice (optional)
Add 3 oz. chilled ginger ale and stir briefly



BINGE-READING
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Do You Have FOMO TV?

WE'RE HERE TO HELP. CONSULT THIS HANDY WATCH LIST BEFORE THE FALL ONSLAUGHT.

By ADRIENNE WESTENFELD



DOWNGRANT NEEDS IT

Better Call Saul (AMC, Netflix)
Like *Breaking Bad*, *Better Call Saul* follows a man living on the fringes who is engaged in a morally questionable line of work. The difference is that Walter White was really good at making meth, whereas Saul Goodman, lawyer, makes Lionel Hutz look like Attorney Packer. But Oshkosh, as Saul, is a classic underdog to a high end.

FINNIEST SHOW ABOUT A SERIOUS SUBJECT

Black-ish (ABC, Hulu)
As some reminding, *Black-ish* isn't even as close to *Modern Family* as *Modern Family* is about a group of obviously diverse people who are in fact a lot alike. *Black-ish* is about a group of apparently similar people who don't agree on anything, least of all on what it means to be black.

MOST DYSFUNCTIONAL FAMILY

Blackline (Netflix)
By all appearances, the Raybourns are living the *Young Buddha* dream. But all is not well in Memphisville. The reappearance of a wayward son, played with heartbreaking intensity by Ben Mendelsohn, upends the delicate dynamic, and things just go south from there. It's a dark, sweeping drama with novelistic ambitions—too bad *Netflix* hasn't perfected it up for a third season.

NEIGHSTOPS, NEAREST GROOKS

Fargo (FX, Hulu)
Each season (two, as far as *Fargo* is a different story involving different characters in a different decade. www.fargo.com

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644

Abstract

Curve Ball

KYLE RUSSELL STRIKES OUT THE COMPETITION

WHATEVER HAPPENS in November, at least one woman in America will be throwing some heat. On TV, anyway. Kyle Russell plays Olney Dobson, a highschool star scooped by the San Diego Padres, on Fox's *Pitch* (premieres September 22). How did she beat out the thousands of actresses who auditioned? Maybe with her nifty (doo-ey-to-bada!) or maybe her good genes. Her brother plays professional soccer, and she does all her own pitching onscreen. But she has no interest in being a milking-machine model. Russell, 25, turned down a role in the upcoming *Esquire* movie after deciding that her heroes Jason Statham and Gina Lollobrigida would probably have passed on it. Starting this fall, she won't have to put on an andorritani to get noticed. —LILL SLACK



Esquire's guide to the new fall season (p. 10)

Looking for a damn good drink?



Drink Like a Man distills 83 years of drinking wisdom into this indispensable manual of more than 90 cocktail recipes, including 14 drinks every man should know how to make, variations on classic cocktails, and drinks concocted large enough to satisfy a crowd.

Whether you're playing host, at a bar, with a friend, or on your own, *Esquire* offers wisdom, encouragement, and essential instruction.





YOU ARE HERE

NORDSTROM

PHOTOGRAPHED BY ALICE PERGER

Esquire | September 2014

THE CODE

BECAUSE STYLE IS ALWAYS PERSONAL

WHAT WE WANT

A Carry-on Not to Be Messed With

THIS IS THE BAG THAT LETS THE TSA know you mean business.

And in a world where every airport has become a gray sea of ennui, anonymous black rollers or schlep bags, the item is made to stand out in all the right ways. No doubt inspired by the shark-mouthed World War II fighter pilots painted on their P-40's to give their rigs some attitude, it says you're not just another corporate drone. No, you're an ace. —MICHAEL HAINES

Exp \$112,000 by Hermès. It's expensive, but so are Semtexes. Had every phone.





When the World Is Your Office

Want to simplify your style and still stand out? Take a tip from the creative class and adopt the new uniform.

THE FRONT ROW OF A MAN'S FASHION show in Paris, where the taste-makers gather, often reveals more about the next big move in men's wear than what comes down the runway. Lately amongst this crowd, I've noticed you don't see a lot of traditional suits or loud "look at me" clothes. Instead, it's all about dressing in a way that is deceptively complicated: ingeniously beautiful jeans, T-shirts, leather jackets, and sweaters in muted palettes of white, beige, and black. Think of it as the new business uniform for the global creative class—one that is all about



Jackets (\$450) shown (\$399) and jeans (\$287) by Prada; boots (\$500) by Timberland Boot Company

Stylist: [unreadable] @ [unreadable] [unreadable]
[unreadable] [unreadable] [unreadable] [unreadable] [unreadable]
[unreadable] [unreadable] [unreadable] [unreadable] [unreadable]
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LABORATORIO DI IDEE



Inspired by classic military uniforms, designers at Prada (left) and Dolce & Gabbana (right) are embracing a tailored, utilitarian look, as evident in British soldiers in *War of Wives* (below).



► **up-and-down style** It's a mixed bag that allows for maximum possibilities.

"The clothes are very quickly donned by people wearing them," says Mark Ashley, creative director of the British-based line Private White V.C. "They're about being the confident in a less-than-ideal situation. In other words, it's a kind of a life-or-death situation." "The best things in life are simple," says his business partner James Eden. "It's very easy to avoid things, to overcomplicate, to over-act. The real art is design is actually stripping out the things that aren't necessary."

Private White V.C., designed by Ashley and Eden, is a line of clothing that combines the utilitarian and the military. The line is designed to be functional in all environments. "We take the time to think about the details," says Paul Healey, a former mens designer at Vivienne who now has his own eponymous line. "The cloth, the construction, the way we make things that are a little bit more to wear all the time."

And from the look of things, men do.

—NICK SULLIVAN



1. Jacket (\$199)
2. Shirt (\$199)
and trousers (\$199) by Office
Cavalli (cavalli.com)
(\$199) by Office
Cavalli.

3. Jacket (\$199)
4. Shirt (\$199) and
trousers (\$199)
by Private White
V.C. (pvtwhite.com)
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99

mostly harmless and in better shape than at any other time in the history of humans. A win, at least (treatment) perfectly complements the multiple cures, a witch with a silver chain on the same wrist, and heracles on the other arm, and their children — you know, just like Pinocchio or Zac Efron. I mean the wrong side of it, as many people thought of it completely out there, it would've been cool to be born a harmless genetic freak like Pinocchio, who could wear a

But because each day is a new day, I decided recently to give this jewelry another or just-one more try. I started with a fine-chain link dog tag necklace and as I headed to work, accompanied by two women less than me, one of them with an especially beautiful fall sweater and the other in brown. The white hair blonde office manager—a one-liner laughed around, and for the first time ever I didn't hear one note from "Steve" Alvin." I thought, this dog tag was "Dinosaur" (I'd the worst outfit made of steel adorning from the Exxon Valdez. I could tell that it finally hit me. The key to wearing jewelry? Keep it simple—use simple, and just a little. I guess I'll try that wedding ring again.

—DAVID GUERIN



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Day to Night

As summer days start to fade, these watches will carry you into fall.



BLACK-DIAL WATCHES WERE DEVELOPED FOR PILOTS, DIVERS, AND SOLDIERS IN THE early 20th century to enhance the legibility of faces with phosphorescent dials in low-light conditions. Back then, keeping track of the time to the minute often meant the difference between life and death.

Fortunately, the stakes for watches these days are not so life-or-death (and no year has it so far—no more dodging payroll), and a black dial is now more about the way it goes your watch. The result? Daytime chronographs look slicker, and evening watches look more elegant.

—R. S.

L. Oyster Perpetual
Air-King watch (\$5,200)
by Rolex. 2. Nomos 1
watch (\$1,000) by TAG
Heuer. 3. Automatic watch
(\$1,200) by Patek
Philippe. 4. Automatic
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How I Discovered My Style

NAME ALIUSHA NEDROMAND

WHAT HE DOES: He's the man to know at Best Andersen restaurant in Oslo, which has become one of New York's most-wanted hotspots for people in fashion, publishing, music, and art.

WHAT HE KNOWS: I was born in Tehran and my father was very elegant; he wore a suit to work every day, every people. That stuck with me—his sense of looking good every day. After the shah was deposed, we moved to Paris. That's the best place to learn about style, just walking on the street. I saw that a man can dress to stand out—in a good way, that a guy does not have to dress to disappear but instead should want to be an individual. When I was in high school, one of my classmates was Enzo Elcano, and he showed me a whole different way to think about style: that you can mix old and new, high and low. He was an amazing influence. Like a mentor's class.

INSPIRATION: Navy is the best color—for any man. I never wear black. One of the only black things I own is a black knit tie for formal occasions. And I love double-breasted jackets; they let you wear a coat, but they give you attitude, since you can mess with buttoning them and how they look; you can leave them open and look kind of loose or like you don't care. A lot of guys think they're not slick, but really they are totally sophisticated. Try it.

—AS TOLD TO MICHAEL HAINES



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The Never-Fail, 3-Season, 3-City Wardrobe

It's that time of year—business trips that take you to three cities in three days. Here's how to pack the least while still style-crushing every situation.

FIVE FOOT-CAPPING MINUTES IN LINE at Starbucks one morning will tell you that many people believe "having" it, a lot of it, is a "waste" you write as a random occurrence on the bill of lading. But it's worth packing. No matter how short the trip, there is still an urge to pack for every occasion. If you follow these rules and your life will be much simpler. No. 1. **Do it.** What you leave behind is an ordeal as what you pack. Nothing takes discipline, but it is good for you. You don't need six ties for two major

DAY 1—NEW YORK, 10, CLIENT MEETINGS.



Movie: *Business* (2013) by *Warner*. 1. By *Pat Zeller* (2013). 2. By *Brooks Brothers* (2013). 3. By *J. Crew* (2013). 4. By *Paul* (2013). 5. By *Brooks Brothers* (2013). 6. By *Brooks Brothers* (2013).



CANVAS

by Linda's End

DAY 2—SAN FRANCISCO, 71° SITE VISITS



1. By Alpha Industries (\$160) 2. By Brooks (\$100) 3. By Asolo (\$100) 4. By H&M (\$100) 5. By H&M (\$100) 6. By H&M (\$100) 7. By H&M (\$100) 8. By H&M (\$100) 9. By H&M (\$100) 10. By H&M (\$100)

your phone, it's snowing in New York, so there's probably also a wire in L.A. Don't fall for that "It never rains in southern California" bull. What's it going to be doing in three days' time when you arrive from Dubai? Chances are down. Bridges? Rubber-soled boots on? Don't even think of going with your sandals. Wear them to travel. Pick a sweater instead.

No. 2. **Wetback.** Make sure that the things you pack can perform at least two functions—a dark navy suit coat goes with jeans or gray pants as a blazer. Make sure your travel jacket works as a downpour as a rain jacket. (I suggest an XL 68 with lots of pockets that's long enough to cover your rear.) If you go shorts on a double as a casual shirt, you don't get caught in the rain. (I should be fast for working out but not so gear-specific that you can't bend a piece in them.)

No. 3. **Loose.** On your next trip, pay attention. Does your luggage work for you or against you? Make a note of anything you didn't wear. Leave it behind next time. Most luggage check full before you even start. Get a money tote (one-way weight less than leather) that's big enough to take over with from a full suitcase. In your whole lot of these heavy older ones with a combination built-in frame that takes up half the packing space? Stick it in favor of the new generation of polyethylene cases. —N. S.

DAY 3—LAS VEGAS, 62° WEEKEND WITH FRIENDS



1. By Carhartt (\$100) 2. By H&M (\$100) 3. By H&M (\$100) 4. By H&M (\$100) 5. By H&M (\$100) 6. By H&M (\$100) 7. By H&M (\$100) 8. By H&M (\$100) 9. By H&M (\$100) 10. By H&M (\$100)

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Coloring your hair used to be for guys fleeing the Mob. No more. Adding color is the new style move. Here's what you need to know.

BY RODNEY OUTLER

THERE ARE TWO REASONS A MAN WILL COLOR HIS hair to work with what he has or for the sake of fashion.

If you're in the former camp, less is more. Add a little pepper to the salt, but don't try to return to the auburn chestnut of your youth. Color enhances color, so an unattractively dark hair dye will only make you look older, defeating the original goal.

When you visit the salon, have your hair trimmed first, dyed second. Use only semi- or demi-permanent color, and be open-minded. The salt-and-pepper look requires commitment. It takes only five to seven minutes for much dye to bleed out with gray, but chemically-treated hair isn't being allowed to fully form—the shade will eventually turn into a messy golden green or gray color. Repeat on going every three to six weeks.

When it comes to rocking more vibrant new colors, the guidelines are a little looser. It's a question of how fast and how often—and whether you can pull it off. Fashioned guys used to look better with blonde hair, so



de-feminized heads. Ask your stylist for bare advice. Then, prior to your appointment, lay off the heavy products and don't shampoo for a day to allow your strands to build up, which will soften the bleach stain. The process will take several hours. Plan on getting touch-ups every three to four weeks to maintain a blond look and less to six weeks for other shades.

HOW TO CARE FOR DYED HAIR

Stop shampooing for about 24 hours. After that, use a color-treated shampoo, like **Shu-Weiss Color Lustre Sulfate-Free Brilliant Gloss** shampoo (\$48, shuweiss.com/shuweiss-usa.com), and top of water to hot water fades color. Moisturize with **Aveda Men Pure-Performance conditioner** (\$21, aveda.com), which will soothe any scalp irritation caused by coloring. If you're going platinum, use **Redken Shaggy Island Conditioner** for **Wet** (available at \$21, redken.com) to help seal your hair's cuticle off to prevent color loss. Since bleaching weakens the structure of your hair, you'll need to use regrowth lotion, or like **Matrix Biolage** treatment (\$21, matrix.com) or **Redken** SF-11, which will condition while saving you from a salon. Please use hair oil to pick up the color of any product, so find a clear product like **Exxon of California Soft Water perfume** (\$30, beverlyhillskitchen.com) for light-hold styling.

With thanks to David Sklar, senior colorist, Jason Carter salon.

Rodney Carter is an Emmy-nominated actor and the owner of Carter salons in New York City.



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How to lather up properly: Layer the Shaving Cream on top of the Pre-Shave Oil. When applied with a hand-crafted badger brush, the brush delivers water to soften beard hair for a closer shave. The Shaving Cream generates a rich and foamy lather that helps protect the skin from irritation by improving razor glide. It contains coconut acid, essential oils and extracts from natural origins.



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The Art of Shaving's new Cologne Collection introduces a range of five crafted essences, paying homage to the tradition of the barber's finishing spritz of a scented tonic at the end of a shave. Hold your signature scent: Sandalwood & Cypress, Green Lavender, Vetiver Citron, Coriander & Cardamom or Old Spice.



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Part Two: For weekend after-
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at dusk night, paired with a
sneaker. For both: Puma's
Suede II (\$120) in black,
available (\$100) by Barneys
NY (\$90) in black, with by
Tad Martin's Suede (\$120) by
Tad Martin. Left: jacket (\$140)
by Puma's Suede II (\$120)
by Puma's Suede II (\$120)
by Puma's Suede II (\$120)
by Puma's Suede II (\$120)
by Puma's Suede II (\$120)

live in—the high-low thing
that's become an American
style staple for the last de-
cade is looking tired. I do it
most days, and I bet I'm be-
ginning to get the same look
as a lot of guys, the feeling of
being like every other half-
dressed man in America. And
something about notice posts

in winter seems to be a real bad
idea. They can also be rather cold.

I started to wear a pair last winter. I'd
given it into my head a long time ago that
my friends' posts were a very specific thing.
I must have picked it up in Italy, where men
have a tendency to get it right. Not bad
in a reasonable pair of shoes, but a challenge.

I asked a few friends for recom-
mendations. One came back up again and
again. I tried it. They speak in making
very good trousers. And only trousers. In an
industry known for perfect proportions,
there's no one else that's only seen like
during myself in the last. But I'm not
dressed in four shades of grey and
two different colors. I chose a mid-grey, a white
and a light blue, and I wore them all winter.
What's good about grey is that they
are a conversation-starter when you're wearing
a present and sweater. And if friends
can work magic with a sweater and a sweater
just as easily as a jacket and a sweater, relax.
Because you no longer have to think about
whether you're dressing up or not. — N. G.

WHAT'S UP, STUD?

—A Valentino was an early on the sneakers in high end style
game, and its latest shoe is a great example of what makes
the line so iconic, its ability to mix elements. For his game
with better style, Valentino has covered one of the season's
must-have shoes. Think of them as the sports car you long
imagined but so far over built. Until now.

Sneakers (\$495) by Valentino (Gucci)

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CRISP HOP AROMA AND CLEAN, REFRESHING FINISH, GOOSE FOUR STAR PILS GIVES
BEER LOVERS MORE OF EVERYTHING THEY LOVE ABOUT BEER.



Help Your Clothes Weather the Winter

The Oh-Sh!t Guide to Overcoat Protection



Problem No. 1: Your wool overcoat comes out of the closet dusty and brittle. Use a soft brush to remove dust from the shoulders, sleeves, collar, and cuffs. Get it to your dry cleaner, pronto. Alert time: Hang the coat in a garment bag for the off-season to help keep off dirt, hair, dust.

Problem No. 2: The beltline has picked up salt stains. First, let the coat dry totally, then brush off the white salt marks lightly with an old toothbrush. If that doesn't work, dab the marks with a cloth moist in a solution of a tablespoon of white vinegar in a quart of water, then dab again with a dry cloth.

Problem No. 3: It got wrinkled. So it doesn't lose its shape, hang like the sweater until it's dry before putting it back in the closet, making sure the shoulders lie evenly across the hanger.

Problem No. 4: A pocket full of lint. Pocket lint is no cause enough for interior repair, but if you purchased your overcoat in a store with an in-house tailor, it should mend them for free.



THE
LUG-SOLE
UPGRADE

In 1935, an Italian mountaineer named Carlo Tardito took his mountaineering boots to the Alps during a visit to his friend's ski resort. A tragedy, he learned, had led to his developing a mangled sole with twine and iron shingles. It quickly became the standard for rope climbers and then gained popularity with the common man because the sole grips the pavement so well. But don't jump up on a pile of debris. Today, you can have your cobbler add Vibram lug soles to your favorite shoes, the better to provide all-terrain traction.

THE FALL TUNE-UP

	SHOES	GLOVES	COATS	PANTS	SOCKS	SHIRTS
REPAIR	If there are holes in the sole or the sole is coming apart from the shoe (Only if you're a shoe repairer.)	If it's cracked. If it's too dry, try a shoe cream. If it's coming apart, try a shoe cream. (Don't pull on it.)	If it's missing buttons or the lining is torn. Get this to a tailor.	If you've got holes in the pants.	N/A	If the button is off and could be a loose button, or if the button is a loose button, or if the button is a loose button.
REPLACE	If the leather is cracked or if the sole is already worn out of these shoes.	If the hole is in an area which they're made of leather. (The material has been worn out of shape.)	If your tailor just says it's beyond repair.	If the zipper breaks or if the zipper is worn out. (If the zipper is worn out, it's time to replace it.)	At the first appearance of a hole. Or if you have a hole in the sock, it's time to replace it.	If they look like they're going to break. Or if they look like they're going to break.

Howie Long

HOWIE LONG

NEW SKECHERS
WIDE FIT
FOOTWEAR

"FIRST CLASS COMFORT FOR YOUR FEET"

INCLUDES AIR-COOLED MEMORY FOAM™

THE ELECTION COLLECTIONS

By P. J. O'Rourke

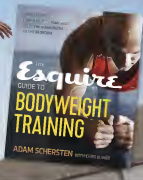
HAVUUGE CROTCH-GRAZING TIES (NO, DONALD!) RUMPLED SPORT COATS (GO, BERNIE!) AND, WELL, PANTSUITS (GREETINGS, MADAME SECRETARY!) IF YOU WANT TO UNDERSTAND WHAT THIS YEAR'S CANDIDATES TRULY STAND FOR, DON'T LISTEN TO WHAT THEY SAY. INSTEAD, TAKE A HARD LOOK (GOD HELP YOU!) AT THEIR STYLE.



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BARNES NOBLE

ROCKRIDGE PRESS

DOUBLE TROUBLE

Think your old man is a ball-buster? Try being the son of Clint Eastwood.

And then try making a name for yourself in the family business. This month, as Clint and Scott Eastwood go head-to-head at the box office, father and son sit down together for an interview for the first time.

BY
MICHAEL HAINEY

PHOTOGRAPHS BY
TERRY RICHARDSON

Like father like son—Scott and Clint Eastwood photographed as the Warner Bros. tag in June. On Scott: *Warrior*, by Laura Votaw. On Clint: *Shots* by Terry Richardson

A MESS

A MESS of gnawed-open peanut shells litters the stoop of one of the Spanish-style bungalows on the Warner Bros. lot in Burbank, California. Since 1975, this bungalow, in the shadow of the massive Soundstage 3, has been the home of Clint Eastwood's production company, and when Eastwood and I walk up to the front door, we both notice the shells, bleaching in the hard-white late-afternoon sun.

"Those words!" I said. I knew

"Kind of," Emerson tells me. "There's a squirrel around here. I like to put peanuts out for him. He's a nice guy. He comes right into the office sometimes. The other day, I opened the door and he was chewing on it."

Kearwood is eighty-six now. But if you think he's dissolved into that old man in your block who walks around talking to himself, you're dead wrong. Kearwood does not stop. Never has. Twenty years after most guys would be in full-on coast mode, Kearwood is still vital and vibrant, still pushing himself creative by. The guy is an inspiration, a reminder that we should always be evolving.

[illegible]

agreements with the family of a child, parents

[illegible]

ESQ: *Now movies have similar themes. Sully stands up for his principles against people who want to take him down. And Snowden stands up for an entirely different set of principles. Both films arrive at a time when we are looking for ideal role models.*

Gilbert Kesteven: Well, we have a great lack of money. It's a small home and there's no wonder, what the hell I mean, Jilly should be running for president, not these people. Scott's movie sounds fascinating. I want to see it like crazy it's about decimating your society...for whatever it means you have Snowden become famous for the wrong reasons, as Jilly became famous for doing something terrible.

Robert Eastwood: It's winterbreak time. My dad's definitely old-school. And he raised me with integrity—to be places on time, show up, and work hard.

EQQ: Scott, when you were growing up, you didn't see a lot of your father, right?

22 : Yeah, I lived with my mom in Hawaii until I passed her off. And then I came to live with my dad and passed him off. (Laughs.)

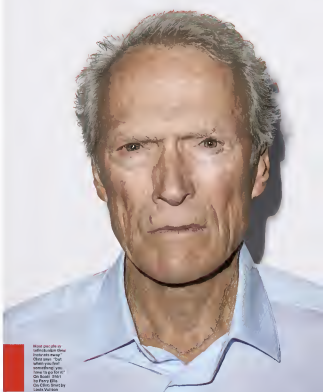
LEQ: When you were a teenager and Clint was lying down the line, did you think, This guy starts the cry-out of me?

941: Cite, yield, sure.

CE: He was a pretty good kid. Not much of a problem. His mother gave him a lot of love, because she's a good person.

HE: She made herself able to more understanding. You get the low ball down, you know, the an I look at it like weapons in my war chest now. He made me harder and slow, and fight. That's almost your way. We were that drive.

Q10 Scott, if you were married, how would you



Most over-the-air
television shows
include at least
one "but what
if you feel
something, you
have to go for it!"
On *Survivor*, that's
the Pearly Ellis.
On *Chicago*, that's
the Jack Bauer.

"[My dad] claims to be me. Nobody knows anything, so don't blame it on anyone who's a jerked out T-shirt by 40."



there is movie, who would be the key to making his character?

EE: Well, I wouldn't have to get that much [about Clint and Clint's laugh].

CE: See how much you read without a little.

EE: Yeah, right—go through the script and cut all your lines.

CE: Keep your eyes open and your big mouth shut.

EEQ: Clint, when you were about to read your script, I was like, "My dad, I was like, 'Don't they know?'" You said it was not you, but by 'till to one that.

CE: What he meant was when you see the roughing and starting in a film, there's a temptation to spend more time on the other actors' performances, and then when you get to your own work, you kind of go, "Oh, yeah well, let's cut that." And he said, "Take your time and make sure you're your work right."

It's especially good advice if you're going from one career to another.

EEQ: You went from being an actor to being your own business. You were essentially the guy who owned the world in Hollywood—producer, up and down your own material.

CE: Yeah, I was pretty far from it. I started a company in 1962, looking to the future. My dad taught me that whatever you do, do it well. Be the best at what you can do for that particular job in life. That always resonated with me.

EEQ: What advice do you give Scott when you don't have?

CE: Well, I haven't done a major project with him yet. But I'll probably be helping

him for one more enough.

EE: [Laughs] Yeah, right.

CE: But he always came in and did a good job. And he's now graduated to better roles, and the checks are all coming and asking where Scott is. They used to ask where I was. Now they're asking, "What about Scott?"

EE: I'll take you to the bar with me. It'll be fun.

EEQ: You could be the witness, Clint. That's a movie I would watch.

CE: I could be the driver—that Uber guy saying, "I said to be in line, please get up."

EEQ: A remake of Sunset Boulevard. You could be the chauffeur.

CE: Yeah, right. I wish you were in it. My favorite film. Have you ever seen it, Scott?

EE: I have.

EEQ: What do you love about that film?

CE: Two different styles: the style of the classic movie screen, and then with William Holden's character, someone more contemporary. The way you play as well as together. And I always liked Billy Wilder.

EE: What I've discovered from working with my father is that it's not learning. It's just a lot of this business. But film is much more of a director's medium. And I've seen from

my father's experience into being a director, there's where the power lies. And, like he says, it's not a director's power. If you're not crossing your own material, then you're just fighting for whatever's out there. I definitely have the desire to go on the other side.

EEQ: Clint, if you were going to look at your life as material, how would you describe the narrative?

CE: I don't look at my life too much. I'm always looking forward, not backward. A lot of times people get in a carriage and they get it. I don't like to carry for the *Paulie* Captain, the Billy Wilder, director-like that, because they quit in their studies. Why would you quit? Think of the great work they could've done in their studies, and then, and so on.

I've been lucky. There's something that we see in golf: "I'd rather be lucky than good." Of course, to be lucky and good is the ideal. If you study hard, you can get good. And if you get lucky and get the proper parts for people to be able to appreciate what you're doing... I've seen there are a lot of guys that are guys who don't who have never been a success because they've never had the right opportunity and the right material. My father used to think I had a good one.

"My father's definitely old-school. And he raised me with integrity—to be places on time, show up, and work hard."

—SCOTT EASTWOOD

EGG: How do you, Scott, stand next to your old man but become your own man, keep your ideas intact?

EE: I just do what he does. Keep moving forward. You can't look back or think about that kind of stuff too much. You just keep making movies, hopefully you make some good ones. Obviously there's also some bad ones along the way.

CE: Well, he's smart. He's doing a lot of things, and you learn on every picture. And there's one of the secrets. With everything you do, learn something as to what you can do.

EE: I remember some things I did early on. I didn't even realize how old I was when you told me that. And that you said, "You're too young. I never went back to my trailer. I always hung out around and learned." That stuck with me. I'm on the set and the Puritan movie right now and everyone goes back to their trailer. I wish you said and say, "Why are you sitting up the studio that?" I want to learn.

EGG: Keep your eyes open and your big mouth shut.

EE: Exactly.
CE: When I used to be a contract player in Hollywood, I wasn't getting good roles. I was getting worse lines, and that's I'd be gone. But I'd hang around. I'd watch guys. And when I had days off, which was most days, I'd go down and watch other sets while they were shooting. Watch Joan Crawford or whomever. Just watch how they worked

and how the director handled them. I didn't know anything about making movies, and there's a lot to learn.
EGG: Clint, your father died when he was only 40. Did you ever think you'd be a dad? Like, "I'll get married, I will have kids?"
CE: Maybe. A lot of people when they retire, they just retire. I hope some more than most. Women usually have grandchildren in the family, because the family always growing and they're always coming to the rescue.
EE: [Laughs.] Are you talking about my mom?

CE: Well, I've tried to take every opportunity I can to learn from him. I flew to Georgia to see him work on *Billy*. Every chance I get, I'm trying to be on set with him.

EGG: He's doing great. He's on the right track.
EE: I didn't let him go to work for picking good material.

CE: You know, when you see it. But by the same token, you have to keep an open mind. It's so easy to get to a point in a spot and say, "This is very comfortable." My spouse begged me not to do *Beverly Hills Cop*. Look.
EE: [Laughs.] That always makes me up.

"When I had days off, I'd go down and watch other sets while they were shooting Joan Crawford or whomever. Just watch how they worked and how the director handled them."

—CLINT EASTWOOD

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EGG: Clint, your father died when he was only 40. Did you ever think you'd be a dad? Like, "I'll get married, I will have kids?"
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EE: [Laughs.] Are you talking about my mom?

CE: Not my mom, even you've killed your papa, you're done.
EGG: You say your first Oscar for *Caligula* goes at sleep-ins—the close ones goes would be sitting down.

CE: I put it to Clint now at that point. That

CE: And my lawyer begged me not to do it. "This is a piece of shit. It's not the kind of thing you do." And I said, "It's not the kind of thing that I've been doing—off the pictures where I'm shooting people. I want some thing you can tell your kids." I said, "I'll do the picture. I think it's his job that the job change the way and it's not happy ever after." And the public loved it. If you make couple decisions where your money worked well, why would you doubt them?

EE: He always tells me that. "Nobody knows anything, so don't listen to anyone else."

CE: Nobody knows ability. They just think they do. And the people that drink they know the most know the least.

EGG: Now sometimes have become crash scenes in the culture, where it's Reagan in riding "Mile my day" versus Trump. I never

he's even practiced your sword.
CE: Maybe. But he's not some thing because everybody's getting tired of just and corrections, know it up. That's the last one generation we're in right now. We're really in a pretty generation. Everybody's willing to forgive. Where people are seeing people of being racist and all kinds of stuff. When I grew up, those things weren't called racist. And then when I did *Gun*, even my spouse said, "This is a really good script, but it's politically incorrect." And I said, "Good. Let me read it through." The next morning, I came home and I thought he was drunk and said, "It's in the script, that's the only way."

EGG: What is the "pretty generation"?
CE: All the people that say, "Oh, you can't do that, and you can't do that, and you can't say that." I guess it's just the times.

EGG: What do you think Trump is on?
CE: What Trump is on is he's just saying what's on his mind. And sometimes it's not so good. And sometimes it's... I mean, I am understood where he's coming from, but I don't always agree with it.

EGG: So you're not endorsing him?

CE: I haven't endorsed anybody. I haven't called to Trump. I haven't called to anybody. You know, he's in trouble because he's talked about things. And really, it's about things to say. I mean, I agree with your opinion on the fact that the guy was born to America parents or something. He's a son of a bitch. But he's got to have all of these. Both sides. But everybody—the press and everybody's going, "Oh, well, there's a lot of stuff they're saying. It's his house on fire. And he's not getting over it. He's not in a hurry."

EGG: What makes you the most?

CE: We're not really... what troubles me is... I guess who's talking about things at the Republican convention, talking to the chair...
EGG: I didn't say it was only.

CE: It was really at the time, but I was standing backstage and I'm hearing everybody say the same thing: "Oh, that guy's a great guy." Great, he's a great guy. I've got to say some thing more. And so I'm saying to an old friend, "I'm not saying that." And he says, "You're not saying that." And I'm thinking, "That's the way. He doesn't go to work. He doesn't go down to Congress and make a deal. What the hell he's doing sitting in the White House?" I'd been in that job, I'd get down there and make a deal. Sure, Congress are busy bastards, but so what? You're the top guy. You're the president of the company. It's your responsibility to make sure everybody does well. It's the same whether you're in this country, whether it's a two-man company or a two-handed team. [Continued on page 114]



"I don't do things better than I do it with in his eyes, and that's the way it should be," says Clint. On Scott Eastwood's left: Clint Eastwood and Scott Eastwood.

Classic

FLANNEL CHALK-STRIPE
SUITS, CAMEL COATS,
LOAFERS: THEY'RE THE
STALWARTS OF STYLE.
AND THIS SEASON,
THEY'RE BACK IN A BIG,
BOLD WAY. THE KEY
TO LOOKING MODERN
IN THEM? INJECTING
YOUR OWN STYLE.

— Nick Sullivan



MY FAVORITE SUIT is a chalk-stripe Bedford Drive Van Nuys that I have worn ever since last year, it's been hanging pristine in its bag in my wardrobe, while I figure out just how I should wear it.

My problem is this: Though I love its propriety, its sobriety, I think that if I wear a white shirt and tie, in the traditional style, then I will look like both some thing that washed upon Wall Street and Donald Trump. I don't belong on Wall Street, and I don't want to look like Donald Trump. Hell, even men who do belong on Wall Street don't want to look like the Donald.

We've come a long way in America over the past decade. Whereas once many of us feared the appearance of trying to be hard—of trying at all—now we've done a complete 180. We're into clothes. At times, we're more gaudy a bit more for them. Post-cockery has come and, mercifully, gone, but in its place we are changed men. Although we still shrink from looking like we walked off a runway, we're now plagued by a vague worry that if we embrace the classics of style, we'll look naive.



Sometimes it seems that the seismic shifts in American male taste over the past ten years have made it impossible to wear classic clothes simply in the classic clothes they are. But if it's precisely at tipping-point moments such as these, when fashions in parking us to new greater acceptance of them, that we might do well to reverse spirit in these great oldsters of menswear, we would we consider the new ones. Certainly there is something in the air that suggests we should buck to the urban, as it were. There's never been a better time to embrace the classics. The difference this time around is that we have less about how to wear them, our way.

Double-breasted suit (\$4,000) by John Talon Louren; T shirt (\$10) by Eero; Chalk sneakers (\$150) by Barbour; Cuffers & Neckties made in Italy by Polo-Hunt; Jeff Brooks (\$70) by Glen & Brother; Sweater (\$40) by George Gault.



The Chalk-Stripe Suit

PERSONALITY—and enforcing it: everyone daily overhauls—Pete always leaves the body-groomed men who want to look their best.

Could it be that more clearly did not plague legendary show master Mando Biondo in 1973 (above left) when he slipped into his banyan? Tammy Feter said to be short for L'Espresso. Wagon by columnist Italian photographer Oliviero Toscani.

Rutter was the tailor to the stars: at the height of his power, imposition of a ruler of rock stars who chose his lofty seat on the Savile Row link. Many roped ascenders, he became and sophisticated people.

But the tailfin is Elise's real key to a very bad tunnel suit look. First, she knew how to break the suit down, passing it with her rate bowtie, handy spout, buttonhole and garter. By shaping her to himself, Elise's looked even a bit like a custom rebel outfit.

Cool

The Camel Coat

FOR DECADES, THE CAMEL coat was a staple of American elegance. And then... it vanished, swallowed up in recent decades by a sea of soulless, ill-fitting, anonymous black topcoats. Is that really who you are? There's no smarter way to stand out in style during the winter: Try a double-breasted if you want, a bit more swaggy or a single-breasted for a look that's more trim. Either way, you'll always elicit your suit and wear it with pride and a chunky turtleneck.

There's no smarter way to stand out from the endless sea of soulless, ill-fitting, anonymous black winter coats than camel hair.

Illustration by *Wesley Jones* for *Esquire*
© 2011 The Ad Council



Don't forget the final detail when revealing a camel to a man: When he says "Richard Gere" (or Denzel Washington, or Liam Neeson, or any other name), you'll know you've got the right coat.

The Loafer

I'M PROBABLY THE LEAST qualified person to speak about loafers. There's only ever owned one pair. They were supremely comfortable from day one, but it was at best an uneasy relationship. You see, I like a robust shoe. Loafers are a bit too lacy for me. And then there are the socks. Often, there's a just-too-much-of-them-on-display between a cuff and loafer. But of late, I've seen the light. I used to think loafers were too casual for dress attire. No more. We're seeing guys such as Ryan Reynolds sporting them, and this past season in Milan, it seemed every fancy-woman designer was showing loafers. And who really? Their versatility is amazing. After all, if you can wear sneakers with a suit, you can certainly wear loafers.



Shoe (2015) by Benetton
 via Jans (2015)
 via Jans (2015)
 via Jans (2015)
 via Jans (2015)
 via Jans (2015)
 via Jans (2015)
 via Jans (2015)
 via Jans (2015)
 via Jans (2015)
 via Jans (2015)



Also on hand:
Michael
Fassbender, Mark
Ruffalo, and
Chris Pratt. They're
all in on it.



The Tweed Jacket

IT WAS ONCE SAID BY no one a particular set with a well-stocked wardrobe, a man could get dressed exactly to the dark recess by sense of touch.

Tweed is everything to men's style—it's what gives context to our clothes. The past decade has seen men embrace raffish sartorial like never before. And there is nothing in fashion that suits texture a red pattern-quin-like tweed. Men's style renaissance itself is evident from such as Glen Ligonist and Cigarette, tweed was among the first performance fabric to be created for its own sake. It's a material that's been around for as long as the world and the world. When the world was in a place where not everyone had a car, it was the only way to get on a particular kind of land for humans, it's the original compromise.

But tweed was created to let a man disappear into the landscape. It's now the smart way to be seen. And tweed is a timeless texture, it's the ideal top layer for cold weather in any season. It's like your wardrobe, it goes with everything.

Tweed's timeless texture makes it the ideal top layer for cold weather.

Tweed is a timeless texture. It's the ideal top layer for cold weather. It's the ideal top layer for cold weather.



THE MISSING INGREDIENT

BY A. A. GILL

HE MAY BE ONE OF THE WORLD'S FOREMOST FOOD CRITICS, BUT A. A. GILL SPENT HIS TWENTIES AS AN AIMLESS ALCOHOLIC—WHILE HIS BROTHER WAS LIVING IN PARIS, TRAINING TO BECOME A MICHELIN-STARRED CHEF. AFTER GILL SOBERED UP AT THE AGE OF THIRTY, HE DISCOVERED NEW MEANING IN HIS OWN KITCHEN, COOKING JOYOUS MEALS FOR FRIENDS AND FAMILY. THEN HIS BROTHER VANISHED WITHOUT A TRACE.

PHOTOGRAPHS BY GENTLE & MYERS



THE NONGENUINE

LEA SEYDOUX — THE ONLY WOMAN TO HAVE
SEDUCED BOTH JAMES BOND AND THE JURY AT THE CANNES
FILM FESTIVAL — IS NOT THE GIRL NEXT DOOR,
UNLESS YOU HAPPEN TO LIVE IN THE RIGHT ARRONDISSEMENT.

BY LARREN COLLINS PHOTOGRAPHED BY HORST DIETRICHES



Seydoux
photographed in
Paris on June 26.
Jewelry—likely
might be right
for someone
you know—by
Charlotte Choquet



Seydoux picked up English over her cuplationship in the East Coast, coming with it like was also introduced to the joys of her music. Dress and jewelry by Louis Vuitton

HE LIVES OF JOURNALISM MATH DECIDE THAT YOUNG • *Beautiful* • French-
speaking Loubjourn, the thirty-one-year-old Parisian actress, has been in bed
once in prison at least thirty-four thousand times. However, a copy of her
with her in a cell on the edge of the Parc de Saint-Clémentine demonstrates
that she is no innocent. Seydoux is an unapologetic as a diplomat, as a poli-
tician as well. She is the kind of person who, rising of her line of flying, nearly
as herself up to the ticket counter and buys a ticket for the shortest flight leaving
that day (She ended up in Lyon.) "When I was young, I was not scared about
death," she says. "It was like I was in a kind of depression. I didn't know if life
was worth living, and now I think that you, it's all this before having to be a
top of the chocolate."

Still, about her abilities, however, and she grabs
your phone to fire up Instagram and starts surf-
ing her sister's feed. Then she grabs her own phone
and pulls up pictures of the newspapered pictures
from her family's African cooperation so that she just
had made for Marion Cotillard—her cousin in the
forthcoming *It's Only the End of the World*, directed
by Xavier Dolan—and Cotillard's family. Seydoux's
perfect, elegant English is the legacy of a film
student at Camp Timber Ridge on the East Coast.
("You know the movie *How with the shadow*? And
the river with the most beautiful?") Her favor-
ite word in English is everywhere.

We think of the actress, per her archetype, as
a fresh and simple soul, the girl from the great
places drinking Champagne for the first time. But
everything about Seydoux—christened Lili Hal-
line Seydoux-Bernard de Clamartine and once de-
scribed as "Bardot plus Binoche, plus Kate Wins-
ton and sometimes all three stories"—is mature. She's
Old World, old money, old-fashioned. (No won-
der Woody Allen, who cast her in 2011's *Midnight
in Paris* in an antique dealer, has a thing for her.)
Her grandfather is the chairman of the venerable
French film company Pathé, but is their founder
the technology company Perret and her mother
has part time in Beirut, where she runs a film-
trading charity. They are pillars of the French estab-
lishment, the sort of people who invite Chloë and
Lea and Loubjourn to the weddings.

But what Seydoux's childhood offered in privi-
lege, she says, it lacked in structure. Her parents
split up when she was three, and she's spoken of
a solitary and macho childhood that didn't
have enough rules. She first sought the help of a
psychologist at the age of fourteen. When the red-
head, seven years later, first she wanted to become
an actor, her family's status seemed less like a free
ticket than an extra piece of baggage. "In France,
it's hard to become someone on your own," she
says. "Even if you're a superstar, they will always
say, 'Yeah, but you come from that world.' It's dif-
ficult to have ambition if you live in Paris."

Good thing, then, that she is fed up an audience in
America, where her features, (anything, probably
make people think of the similar-looking water-
comb brand. You may remember her performance—if
you don't, you will definitely remember it—as Adèle
in *Rebelle* in the *Worst Case* (2013), her
whispered scene in the *Prime of the Noisy* (she
remember how at the height of the film's climax,

she publicly slugged Kechiche, saying that the
filming had made her feel like a "person" and
that she'd never work with him again. "I think that
I was angry and that I had no respect my anger,"
Seydoux says. "I really wanted to do it, because I
love her work, but there was the price to pay. Maybe
I felt strange because of the film and the ma-
sons of the *Electric* me strong. Everyone was like,
'Kechiche, Kechiche, Kechiche' and I just wanted
to say, 'Oh, he's not, like, unchangeable.' I want-
ed to say the truth, not for him but for me. I had a
goal. It's not something that I regret."

She loses working in America, where she "feels
the pressure less." But America isn't "high, of
course, why not?" she says mindfully, wondering
whether she could ever fall in love with one. "But
I don't find them very—they are something not so
any about American men. They are too self-con-
scious and they spend too much time at the gym."
Yeah, not surprising. ■





HORSE OF THE APOCALYPSE

IF YOU WONDER WHY AMERICA IS IN THE GRIPS OF A HEROIN EPIDEMIC THAT KILLS 200 PEOPLE A WEEK, TAKE A HARD LOOK AT THE LEGALIZATION OF POT, WHICH DESTROYED THE PROFITS OF THE MEXICAN CARTELS. HOW DID THEY RESPOND TO A MAJOR LOSS IN REVENUE? LIKE ANY COMPANY, THEY CREATED AN IRRESISTIBLE NEW PRODUCT AND FLOODED THE MARKET. THE SCARIEST PART: THIS MIGHT NOT HAVE HAPPENED WITH EL CHAPO IN CHARGE.

BY DON WINSLOW

he phone ring. It was July 2014, and I was in a motel room in Tijuana, New Mexico, about to stop in the shower. My friend and I were two cops on a cross-country drive from our home in California, and I wanted to clean up before we went to a sports bar across the parking lot to grab something to eat.

Looking at the phone, I recognized the number and felt my heart drop. The woman was a close friend. Her twenty-three-year-old son had struggled with heroin addiction for several years. I knew the young man. He was smart, talented, funny, and charming when he was a high school jockey. He was supposed to have called me that day to discuss getting back into school.

I didn't get that call.

In his mother's on the phone, sobbing, barely able to stammer, she said that I should know

she was going to say "that's gone."

That afternoon, she told me, her son was taking a treatment course that Grady had a bed for him, but he stepped for one last "get well" fix. He died on the sidewalk.

My mother and I were on the phone for quite a while. Mostly I listened, because what was there to say? Then I got into the shower and cried.

I've been writing about and researching this so-called War on Drugs for more than twenty years. During that time I've been to fests, I've sat with the families of teenage inmates, I've explained to people why their loved ones were killed, I've used my own photos, trying to put some in my newspaper. The words of the attorney who I thought was meant to be, burdened to me, because by the numbers, someone who dies or overdoses is not a tragedy. I thought I was looking for a story.

Then one day, I was personal (why hadn't he called me, why the fuck hadn't he called me?), and, moreover, I've known how it had happened.



Philip Berke (left) and a man who was a heroin addict and died of an overdose. Berke is a writer and a man who was a heroin addict and died of an overdose. Berke is a writer and a man who was a heroin addict and died of an overdose.

The heroin that killed him came from Mexico. The people who grew the poppies, manufactured the drug, and shipped it north were members of Mexico's most powerful drug-trafficking organization, and the death of my friend's son came as a direct result of a business decision made by several of its men.

One of them was Joaquin Guzmán Loera.

The job of the Sinaloa Cartel, the largest drug trafficker in the world, aka "El Chapo."

Think lies.

Guzmán and I go way back. I met calling him El Chapo because the distinctive mole on his nose like some sort of scar (they don't know how he looks like he would rather than the man who was his brother) I remember the days when young Joaquín was learning the ways of an immigrant worker for the old man of the trade, such as Indio Avila Pineda and Rafael Cruz Quintana.

Guzmán had worked and killed his way up to the big leagues by the time he first went to prison, in 1993. While he was running his business out of his home in the Pacific Northwest, I was working on a book called *The Power of the Drug*, the first of three novels I've written about the evolution of the Mexican drug scene. I was talking to cops and convicts, drug traffickers and addicts, gang-bangers and three brothers. I was in the prisons and on the streets, at the borders and the courts, on the border and across it. I was still working that book when Guzmán made his breakthrough in 2001.

At the time, Mexican drug traffic was divided among several major and minor groups, the most respected being the Juárez Cartel, the Tijuana Cartel, and the Gulf Cartel, with its ill-reputed boss, the Zetas.

When Guzmán got out of prison, he sought to control the entire Mexican drug business under the name of the Sinaloa Cartel. Over the next few years, he went to war against the other traffickers. That war took more than a thousand innocent lives in Mexico, with more than two hundred thousand people still "missing." It's been a catastrophic cascade of the border, too, directly causing, among other things, the recent heroin epidemic that has killed thousands, among them my friend's son.

Last summer I went on a book tour for my novel *The Cartel*. At every stop, someone told me that people who had lived through the related violence in Mexico are in a drug-evacuated zone in the U.S. I met a woman who said she had been kidnapped by her best friend's brother (brother?) in Seattle. A man asked if I had any information about his brother-in-law's kidnapping. (I didn't.)

One night, on the anniversary of my friend's son's death, I called her from outside a bookstore in Los Angeles and she and I went to talk about the drug scene.

I. THE POT PARADOX

Okay, I'm going to say it. The heroin epidemic was caused by the legalization of marijuana.

We wanted legal weed, and here's what part we got: It's our states have legalized it outright, others have decriminalized it, and in many jurisdictions police are in a race to enforce the laws that are on the books, creating de facto street legislation.

Good news, right?

Not for the Sinaloa Cartel, which by the time Colorado passed Amendment 64 in 2012 had been the dominant cartel in Mexico. Weed was a major profit center for them, but suddenly they couldn't compete against a superior American product that also had drastically lower transportation and security costs.

In a single year, the cartel suffered a 40 percent drop in marijuana sales, representing 10 percent of sales. Mexican marijuana sales are in almost total decline. They're basically stopped growing the shit. Once-again fields in Durango now lie fallow.

More good news, right?

Yeah, so Guzmán and his boys are businessmen. They're not going to make a forty-pound hit and not do something about it. They had to make up those profits somehow.

Looking at the American drug market as it existed, Guzmán and his partners saw an opportunity. An increasing number of Americans were addicted to prescription opioid such as Oxycontin. And their addiction was expensive: One capsule of Oxy might sell on the street for thirty dollars, and an addict might need ten hits a day.

Well, all right, they thought. We have more of that pain pills in the world. Oxycontin, morphine, Oxy, heroin—they're basically the same drug, so.

The Sinaloa Cartel decided to make most the pharmaceutical companies. They increased the production of Mexico from barely 100,000 to 200,000, and then to 300,000, bringing in California costs to create "maximum" heroin supply to the East Coast market. They had been selling a product that was about 40 percent pure, now they improved it to 80 percent.

Their end result was a classic case of overproduction: They dropped the price. A 300,000-ounce lot was worth \$300,000 in New York City a few years ago, now it's \$100,000. A 200,000-ounce lot was worth \$200,000. More of a better product for less money. You can't beat it.

At the same time, American drug and law-enforcement officials, concerned about the domestic drug overdose deaths from pharmaceutical opioids (165,000 from 1999 to 2010), cracked down on both legal and illegal distribution, squeezing the door for Mexican heroin, which used to be five to ten bucks a dose.

But all that was not a consolation to the poverty of this new heroin. Five years later it was still a poverty.

As a result, most of the drug has been produced, now that the drug is from 2010 to 2014. Most people—100,000—died from drug overdoses in 2015. This is the first year in American history (I think) the most famous of these, Philip Seymour Hoffman, died on February 2, 2014, right at the height of the epidemic.) That's 125 people dead, more than five times every hour, a healthy level that reached the AIDS epidemic's peak in 1993.

II. PANDORA'S NEW BOX

On February 21, 2014, after the ten years of his long and hard work of men in Mexico (they're pretty much all dead), he was in a car, and he was killed. He was in a car, and he was killed. He was in a car, and he was killed.

When journalists tried to get my comment, I had a one-word answer: "No."

"What do you mean?" they asked. I reminded them that in the power vacuum that followed Guzmán's capture and subsequent execution, his replacement in the Sinaloa Cartel, El Chapo, was in a car, and he was killed. He was in a car, and he was killed. He was in a car, and he was killed.



The Governor of Mexico, El Chapo, and the Attorney General. The Governor of Mexico, El Chapo, and the Attorney General. The Governor of Mexico, El Chapo, and the Attorney General.

The Sinaloa Cartel.

Essentially, the Sinaloa Cartel has been the least violent of the Mexican drug-trafficking organizations. Accordingly, this isn't a high bar to clear, but it has long been a mistake that the Mexican government believe that it could not talk to Guzmán and his partners in exchange for his release. It was a mistake, because the Mexican government eventually supported the Sinaloa Cartel during the worst years of the drug war to attempt to establish some modicum of order. The cartels took the drug—the Sinaloa Cartel, while by far the largest group, makes up only 10 percent of the thousands of police and military arrests and killings of innocents.

Guzmán and his partners were friendly more to violence against civilians (again, this is all relative). The reason, Guzmán prohibited his people from carrying out kidnappings, a lucrative business for the other cartels.

The over-the-hill "boss" of the Sinaloa Cartel, led by Guzmán and his partners, Daniel "El Mayo" Zambada García and (the possibly late) Juan José Espinosa Martínez, was holding together a fragile pact among some of Mexico's trafficking organizations.

With it, why the Mexican government was, shall we say, ambivalent about Guzmán's capture: not his first place. Another bit of corruption was an Olympic event, Mexico would be a potential gold-medal winner. The Sinaloa Cartel had simply purchased a gold medal from the Mexican government on the local, state, and federal levels. Zambada in particular was the political connection between the cartel and the Mexican government and business powers.

Then, coupled with the fact that the cartel could control somewhere between 10 and 12 percent of the Mexican economy, gave the Sinaloa Cartel power and influence. With billions of dollars in drug profits, it was in a position to buy the Mexican government. Mexico is simply dependent on the drug trade.

Just months after Guzmán's capture, in the Sinaloa Prison (Sinaloa, Mexico) on its high-profile measure in 2014, October 21, 2014, forty-three students from the Apaxtlan teachers' college were missing in Juquila, Mexico, a town three hours south of Mexico City.

International outrage and mass protests forced the government to launch a cover-up, an investigation, which eventually determined that Mexico police took the students off the bus, they had been kidnapped and taken to a prison in Mexico City and then they were over a hundred and coming drug-trafficking organizations with the extradition name of Guzmán García (El Mayo, Zambada).

The students were taken to a dump on the outskirts of the nearest town. Fifteen died of suffocation as the driver fled. The rest were interrogated and then killed; their bodies burned with gasoline and old tires.

The student council chose a venue, but that the local mayor simply didn't like the student left-wing politics. Okay, so they hid their police from them over to ... narrow? Sure, that makes sense, about as much sense as any of the other cover stories that Mexican president Enrique Peña Nieto's government has asked to accept.

The second explanation is a Mexican choice that gets to where it's every time there is a massacre—the murder of Guatemalan Unidos was part of the student of being associated with a rival and killing group, Los Rops.

It's possible, and that is where the long agony plays out. Just as *Massacre's* feature under a dark, ancient, terrible, Guatemalan's corpse seemed old blood. The complexity of which could fill a system of G. Thorne.

The crowd made victims. Guatemal and four British Leyva brothers were once close friends, but they had a falling out after Guzmán had one of the brothers arrested and another was killed during an arrest attempt. One of the brother's kids of the missing was between the British Leyva Organization and the Simón Carrión was Guatemalan, where the students were massacred. The Simón Carrión took a hit from BGO after bloody fighting.

The Guatemalan Unidos nation who murdered the students were a fiction kept in the R. D. who indirectly gave rise to the Simón Carrión after he had been killed in the war. Now, in the aftermath of Guzmán's

capture, the remnants of BGO saw the opportunity for a comeback. Los Rops, the chief insurgent group, led by Guzmán, also has some to write, both with Guatemalan Unidos and the Simón Carrión. A fence of the old G. Carrión, it had fought against BGO when it was still part of the Simón Carrión. In the personal version created by Guzmán's wife, it was his chance to restore territory from a new state.

In a Simón Carrión-controlled Guatemal, the murder of forty-three village students would have required Guzmán's explicit permission, which he would not have given. That Guatemalan Unidos felt free to perpetrate this massacre is deeply problematic for the future of a peaceful Mexico.

III. EL CHAPO'S "ESCAPE"

The end of the first Simón Carrión probably had something to do with Guzmán's second escape from prison, on July 13, 2013. The details of the escape were steeped in the media—the story was that Guzmán had gone through a trapdoor in his shower (yes, he had a private shower, complete with a "grassy yard"). I will leave you to ponder the concept of a prison with a maximum-security prison into a scale-long tunnel through which he made a motorcycle, right under the noses of obvious prison authorities who apparently believed they had a world-class prison.

For the record, Guzmán did not go out the tunnel as a motorcycle. Steve McGowan, a reporter, says: "My next step was to find out if he had a tunnel. I was told that he had a tunnel for \$50 million in cash and the purchase of a motorcycle of a mile-long tunnel was also offered to him to use it."

Guzmán's escape, the news is worth to follow. He was looking about buying the Chelsea Football Club. He was out the first door.

After Chapo Guzmán became a household name, the media was not so much for details about his life as he grew up, but he was selling his own cocaine at age fifteen. All of this in time. He grew money to the poor (true) his high schools, clinics, churches (True, true, true) his wife was his mother (True).

He had no mother. (Sort of true) I'd better run this down here, because the history of Guzmán's various arrests and escapes gets a lot of focus.

1993: Guzmán was arrested and sentenced to twenty years at a maximum-security prison, which he ran as his personal cocaine club, replete with call girls, gourmet food and wine, and weekly movie nights.

2001: Guzmán made his first "escape," which, like his most recent one, wasn't an escape at all. (An escape generally doesn't involve the active participation of one's police.) This one was the year was that he went out to a laundry car, but he was in a village he actually went off the road in a helicopter.

2003: Guzmán was arrested, probably in a deal that his partner Zambada made in a deal Zambada's was out of a low-level cocaine trafficking pair in Arizona. (The son had disappeared from my U.S. federal-prison system—read, *Witness Protection Program*.)

2008: Guzmán escaped again, the cover story at the time being that he had.

I gave the cover explanation to the media over and over again. Guzmán did escape, he was less so than that he could try to re-establish order.

IV. THE IBIS OF MEXICO

If Mexico had been a bird, the Jalisco New Generation Cartel (CJNG) is the country's 2013. Even so, more suggests that it considers itself something different, a new breed of canis

ready to take over and correct the failures of the previous generation. There were truths to that winging—one of the Simón Carrión's problems is (and of) personation. The family's belief in leadership that brought it to prominence is dead or dying.

The Jalisco New Generation Cartel used to be a wing of the Simón Carrión under the leadership of Ignacio "Nacho" Coronel. But Nacho's organization broke in half after he was killed in a shoot-out with the Mexican army in 2010 and one of his lieutenants, Los Toluques (the Toluca cartel), evolved into CJNG.

The CJNG has, Mexico's *Guerreros*, "El Manco" did three years in a California prison for heroin trafficking and then came back to Mexico to head up the main inmate squad of the Toluca. At the time, their major target was the rival Zetas, and El Manco carried out the 2011 massacre of thirty-five of them in Veracruz, then another thirty-two a month later.

El Manco's son, recently killed "El Manco's," was never close to Guzmán. He was captured in January 2014. A month later, Guzmán was arrested and El Manco was his opportunity to split from the Simón Carrión.

What makes CJNG so 2013—like it that they just didn't give a shit. To control the power, El Manco allegedly murdered the murder of Jalisco's tourism secretary and the assassination of a congressman.

In March 2013, Jaguar assaulted and murdered a rancher, CJNG gunmen killed an owner and killed the police officers. Two weeks later, they ambushed a police academy and killed 65 trainees. The next day, they murdered the police chief of another town.

In April 2014, they shot down a military helicopter with an anti-aircraft missile. Now they are taking on the Simón Carrión in Baja, threatening the stability of the border region. Low-level cartel sources tell me that CJNG has also allied with a central 2014 Leyva group to take on their rival bosses in Acapulco, leading to renewed violence in that resort town.

Just as the men were keeping up, a new drug—actually an old drug—was being marketed in a system that was in a hurry to fix things in a new way. It was developed in 1990 by James Pharmaceutics (a new addition of Johnson & Johnson) as a treatment for the over-ripe pain caused by terminal cancer.

Fentanyl was powerful that the DEA, more police that they can be required just by thoughts, and it can be taken as a pill (and named: Duragesic, Actiq, and Fentanyl), a spray, inhaled, shot, used as a transdermal patch, mixed with heroin, you name it. Prison died from an overdose of fentanyl, in many as seven hundred Americans overdosed on the drug last year.

It's a terrible killer.

Crystal Jane Mitchell's body was found in a bathroom at last June. The twenty-A student had just a dose of fentanyl-laced heroin. She was sixteen years old. Photos on her obituary



page show a smiling girl with her characteristic nose.

In New Orleans, The Times-Picayune reported that fentanyl deaths doubled the number of deaths for the first month of 2014. In Connecticut, fentanyl-related deaths increased by 100 percent between 2014 and 2015 and are expected to rise another 77 percent in 2016.

For the nation, the advantages of fentanyl over heroin are enormous.

First of all, it's made as a pill, so you don't need fields of poppies that can be raided, harvested, or seized. You don't need hundreds of campesinos to harvest your crop and you don't need to take or control territory. (Well, not territory for cultivation, you still have to control) access to smuggling routes, hence the renewed violence in Baja, where the murder has been tripled.)

But it's the profits that will make fentanyl the new crack cocaine, which control the enormous wealth of the Mexican cartels in the eighties and nineties. A kilo of fentanyl costs about \$100,000 in a town to twenty-four times to create, in extending returns (investment of \$10 million per kilo, compared with \$200,000 per kilo of heroin).

No wonder the DEA estimates that the imposition of fentanyl in Mexico is up to 85 percent from 2014.

Because fentanyl is now more potent with heroin to increase the heroin's potency.

My question here is why is fentanyl so much more powerful than heroin? It's just a question, but it's a question that's been asked a lot. The answer is that fentanyl is a synthetic drug, and it's a synthetic drug that's been designed to be a synthetic drug. It's a synthetic drug that's been designed to be a synthetic drug. It's a synthetic drug that's been designed to be a synthetic drug.

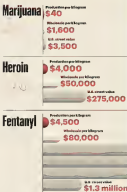
Those who survive become more addicted. The catch is that fentanyl is more powerful than heroin, so once you've taken it, you're hooked. It's a synthetic drug that's been designed to be a synthetic drug. It's a synthetic drug that's been designed to be a synthetic drug. It's a synthetic drug that's been designed to be a synthetic drug.

The combination of fentanyl and heroin has led to the fracturing of the Simón Carrión as an enterprise for low enforcement and American society as a whole but an absolute boon for the nation's economy. The old order of the Simón Carrión was such as CJNG, and only as a result of the new order of the Simón Carrión. A kilo of fentanyl costs about \$100,000 in a town to twenty-four times to create, in extending returns (investment of \$10 million per kilo, compared with \$200,000 per kilo of heroin).

1015 is waiting in long lines because it can no longer pay its fighters. Fentanyl is more powerful than heroin, so once you've taken it, you're hooked. It's a synthetic drug that's been designed to be a synthetic drug. It's a synthetic drug that's been designed to be a synthetic drug. It's a synthetic drug that's been designed to be a synthetic drug.

On the American side, the rise of fentanyl groups makes it all the harder for low enforcement to track and intercept the drug. It's no longer just a matter of a drug from, and where, what's in it. First, no response will be to be in a pill or in a spray, inhaled, shot, used as a transdermal patch, mixed with heroin, you name it. Prison died from an overdose of fentanyl, in many as seven hundred Americans overdosed on the drug last year.

CASH CROPS





"THE IDEA OF LYING ON A BEACH... IT SOUNDS HORRIBLE TO ME. I WOULD GO BONKERS. I WOULD HAVE TO BE ON SERIOUS DRUGS... I LIKE HIGH INTENSITY."

[illegible]

FOR STORE
INFORMATION
SEE PAGE 106
PROP. BY DAVID
HARRIS FOR
STOCKS & BOND

"IF YOU FEEL THE URGE TO SEND INAPPROPRIATE TWEETS, KNOCK YOURSELF OUT. WE DON'T CARE ABOUT THAT. JUST TRY NOT TO STEAL OUR MONEY."

Star (1996) by Arthur Gossel
Design: Vanderlof/Jostal Inc.
\$270 by Document, Minneapolis
\$645 by Tom Ford/Inter-
medial (\$675) by Pogues/Jos-
tal (\$330) by Heminis, and
\$1200 by Montebello/Cull In-
ter (\$200) by Solovino/Gen-
erics, Fighter 10 (\$100) by Gar-
den (\$250) by Perini De-
sign (\$100) by Apple/Pho-
nos (\$45) by Apple/Tru-
st (\$150) by Roli, card holder
\$230 by Valspar, and other things
\$1200 by Campbell & Jones

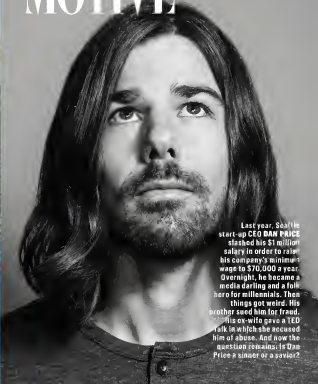
THE PROPHET



Most High
and Dry
Dan Price of his
time in Seattle
on June 15, a few
days after his
trial ended

MOTIVE

by Stephen Rodrick
—photograph by Peter Yang



Last year, Seattle start-up CEO **DAN PRICE** slashed his \$1 million salary in order to raise his company's minimum wage to \$70,000 a year. Overnight, he became a media darling and a folk hero for millennials. Then things got weird. His brother sued him for fraud. His ex-wife gave a TED Talk in which she accused him of abuse. And now the question remains: Is Dan Price a sinner or a savior?

DOES THIS BE THE
STATEMENT SHIRT
JUST MAKE SURE
OF THE ONLY
PREDICAMENT THE
TODAY
SHOOTING
By Prole



AKES THE DARK
HOLLYWOOD GUY
ON LARDERS AND
HOLLYWOOD
TEXTURE.

Cost (JACKET)
and (SHIRT)
(JACKET) by Givens
(SHIRT) by Givens
(SHIRT) by Givens
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ART OF DARKNESS

JAKE GYLLENHAAL stepped out of the creeping shadows of his Hollywood family (see also: YVES KLEIN, JAMES FRANCO, ANGELO) to star in a softer side on **BOARDWALK EMPIRE** and a mobster with a renegade streak in **AMERICAN HUSTLE**. This month, he brings the full Heston in a megachicken role as **REN-HUN**. But first he demonstrates that the best way to balance a dark wardrobe is with color, texture, and a little bit of confidence.

Photographs by
CEDRIC BUCHET

ner Terence Winter kept him around for four seasons. Huston has always described himself as a character actor, but his last role, as the revenge-seeking slave Jashin Ben-Hur, one of the best-known protagonists in the history of cinema (Charlton Heston played the part in 1959), the film was, at the time, the most expensive ever made, points toward once again and a leap into the charlat ruse of leading men. "We shot at Cinecittà Studios in Rome," he says. "My grandfather shot couple movies there. He also discovered that some of the crew were related to crew members from the original production. There were payola relationships about their fathers working on the last one."

Following Ben Hur, Huston will center on the straight-edge producer son of an al-

coholic mega-movie-star father, played by Jonny Lee Miller, who is nearly an Actor's Protest and next year he'll play a soldier employed to spy on the secreted opinions of Kevin Spacey's novel and National Book Award finalist, *The Yellow Birds*. "It's completely untrue in that one," he says. "Covered in tattoos, shaved head, crazy mother fucker!" And he'll be heading back to Heston, returning to complete work on *Ben-Hur*, the true story of an adulterous and murderous undercover FBI agent.

He also has designs on expanding the family business—into television production. He recently formed a production company, Cyst (named for his children), and mentioned drama already in development, *Faye Day*, which he creates as a true Detective-like mini-series set dur-

ing World War II. "It's very John Le Carré," he says, describing a plot where an ally goes to Italy to keep Patton from signing with Hitler. The goal is to help other British tale writers into his own, golden age, like the current one here in America. "We've never had a *Mad Men*," he explains.

Before bounding out of the lobby to see an early cut of *The Yellow Birds* just up the street, he reveals that he's already scored two film roles. Actors tend to downplay their involvement, thinking it's professional to downplay. But Huston, refreshingly, can't contain his. "It's sad," he says of the film. "It's amazing. Like, it's a great project, people love it, man. I was like, 'This Is Whip My Nuke. Movies This Is what gets me jazzed.'" —HOWIE KAHN



TONY LEONARD
REAR END
WITHOUT A SHIRT
FOR HIS BROTHER
RAY

Ward (2014) by
Dorian & Clark Inc.

“
I CAN SAY TO MY DAUGHTER,
'THAT'S YOUR GREAT-
GRANDFATHER.
THAT'S YOUR GREAT-AUNT
UP THERE, DIRECTED BY
YOUR GREAT-GRANDFATHER.'
IT'S THE COOLEST THING
IN THE WORLD. I STARTED
CRYING WHEN I THOUGHT
ABOUT IT.”

”



BRIGHT COLORS
ARE EASIER TO
PULL OUT WITH
FURRY RASH
LIKE FAYE'S
MOM

Cardigan: J. Crew
(2015) and
Shirts: (2014)
by Givenchy



AL PACINO GETS
ON PLACE WITH
WELL-PLACED
NOTES OF
CONTRAST.

Two-button jacket
(\$1,100) and shirt
(\$200) by Glen
Hedon; tie,
watch (\$1,990)
by Raymond.

WHEN THE CROWD
AND HE IS CALLED
OF A THOUSANDS
DUTY.

Two-button
jacket (price upon
request) and
sweatshirt (sweater
\$200) by Versace,
boots (\$100)
by Jimmy Choo,
hat (\$200) by Bon-
son, sunglasses
(\$495) 2008
Hugoboss by Oliver
Peoples



“
WE SHOT [BEN-HUR] AT
CINECITTÀ STUDIOS IN ROME.
THERE WERE [CREWMEM-
BERS] TELLING ME STORIES
ABOUT THEIR FATHERS
WORKING ON THE LAST ONE.
”

Slide 1 (2A, 794)
by Caroline Evers-
meijer
upset apparently
by Brussels
Climbing Service
(2748) by 2014-11-10
— by 2014-11-10
— by 2014-11-10
— by 2014-11-10

Dezelle Brown and
son (DEZELLE) by
Lorraine Vannoy;
deceased, claim-
ant's agent,
represented by West
cott, Inc. (DEZ)
by agent-in-

*All our advertisements are made by professional copywriters
designed for maximum impact and effectiveness. We do not
use generic advertising. We use creative ideas and copywriting
that will make your business stand out from the crowd.

[illegible]

MY FAVORITE THING



[AUTHOR]

TOM WOLFE

On his custom dressing robe

MINUTE A deepest navy cabanotte dressing robe with every edge reinforced in the faro white and the lapels, both edges of the belt... even the belt loops... likewise the deep notched-back cuffs... the three pocket openings... the descending front edges of the robe... the entire bottom edge, creating a fine white circle around the body below cut-throat... and two picture of resuscitation... elaborately embroidered white medallions and tassels on the belt ends... and a monogram, TW, four inches in diameter, embroidered in faro white on a square patch on the breast pocket... likewise white on a corner.

I custom-ordered it from the customer both because it was what I wanted, and also a Christian missionary who has developed a village in the mountains of Guatemala. I wear this robe while working in my lab. To be sure, it is such that it comes the blood-breath and does wonders for your gross.

AVAILABLE IN BLACK,
BLACK OR BLACK.



Black 16-inch wheels with Goodyear Wrangler Graftec tires • Black bowtie badges • Body-color door handles, mirror caps and fender wing badges • 27H Off-Road Package with special 27H badges • Spray-on bedliner

2016 CHEVY SILVERADO
MIDNIGHT EDITION

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CHEVROLET





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